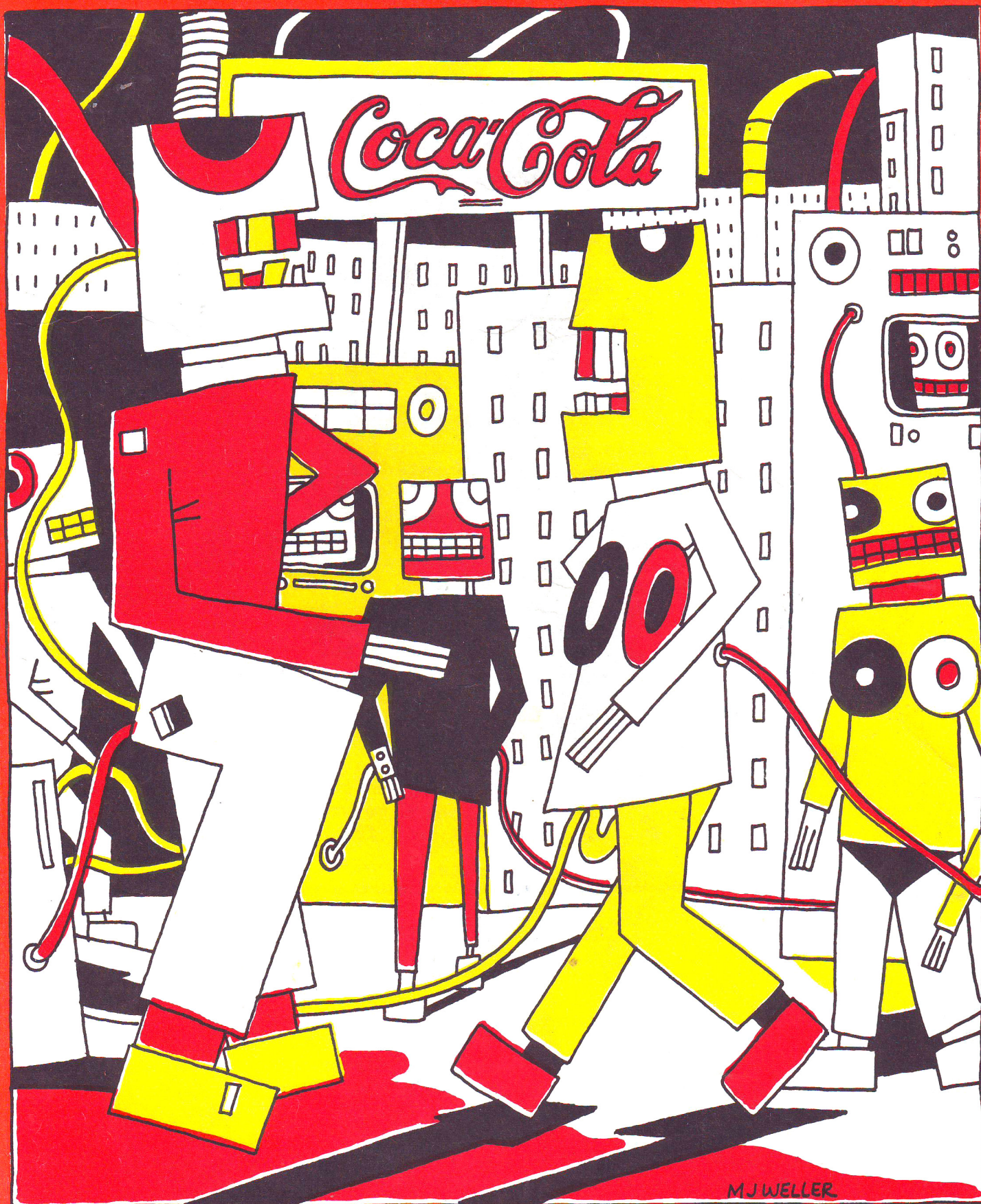


CHAINS AW



FREE DOUBLE-SIDED FLEXIDISC INSIDE!

FEATURING B.G.K. AND MORNINGTON CRESCENT

MORNINGTON CRESCENT- Possession
B.G.K.- White Male Dumbance
BUTCHER- Get It On/Psycho Trend

NO. 14 85p

☆ ☆ CHAINSAW 14

APPROX.
DATE
DEC '84 -
JAN '85!

IN a laboratory test a
male gerbil made love
224 times in an hour.

THE TURD IN THE BOWL OF STRAWBERRIES WRITTEN BY CHARLIE CHAINSAW CARTOONS BY MIKE WELLER

WRITE!
CHARLIE CHAINSAW
BOX 787
32 IVOR PLACE
LONDON NW4

Hello again. I've gone Dutch with this issue, in the sense that both featured bands, BGK and Mornington Crescent, are from over the channel in Amsterdam which has seen some superb music in the last couple of years. Before I go any further I'd like to point out that I made the trip to Holland specially to interview these bands as they deserve to be in this mag on merit, I didn't just do the interviews as I happened to be passing through. Anyway...if you've ever seen this mag before you'll realise that the famous Chainsaw gimmick has gone, but as the old saying goes, all good things must one day come to an N. The flexi, from now on, will be double sided. The B-side this time features Butcher, who were also in the last issue; if anybody out there is interested in appearing on the B-side of the next flexi let me know. No bad music or fascist lyrics please! The A-side will continue to consist of tracks from featured bands. In this issue, both of the tracks on the A-side have been previously available on Dutch release but it is the first time that either have been available here.

Lastly...I hope to have conquered that horrendous disease, sloth. I've already got a couple of interviews lined up for the next issue so it shouldn't be too long before no. 15 hits the news stands. It seems there's so much more to write about these days. See you in a few months!

Charlie Chainsaw.

BUTCHER

BUTCHER, who were featured in the last issue, have donated two tracks from their demo tape, recorded in March 1984, for this issue's flexidisc. The band are looking for gigs, so if anyone can help or would like any information on the band please write to: BUTCHER, 12 Maclean Road, West Howe, Bournemouth, Dorset BH11 8EP.

PRICES OF BACK ISSUES - PAGE 27



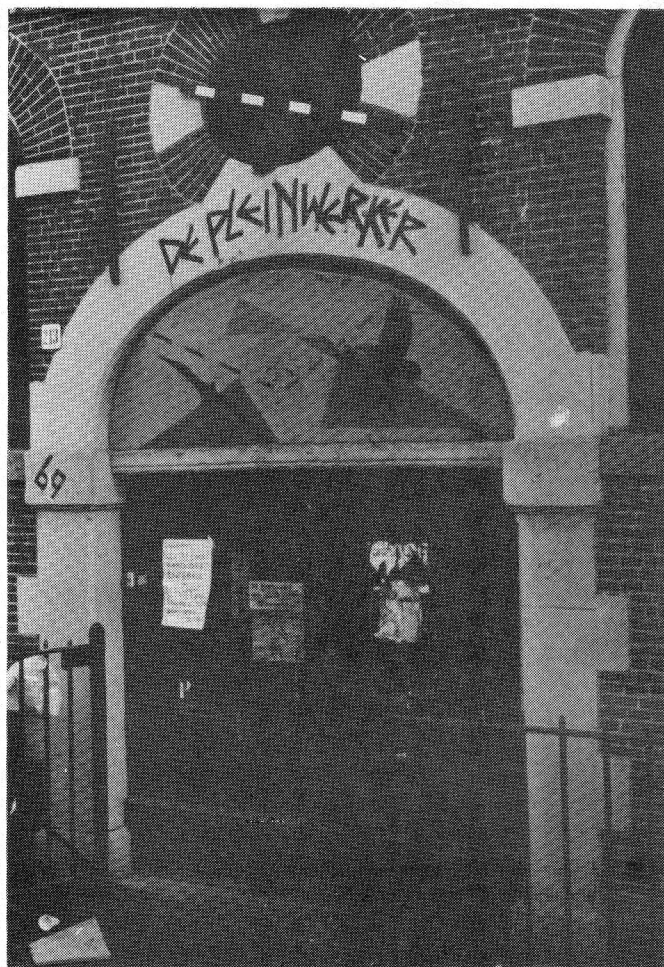
B.G.K.

BALTHASAR GERARD'S KOMMANDO



B.G.K. (Balthasar Gerard's Kommando) are well known in Holland, reasonably well known elsewhere in the continent, and practically unheard-of here. To date they have released 2 records, the excellent LP "Jonestown Aloha" which came out in 1983, and their recent 7" EP "White Male Dumbinace" which is available through Rough Trade. The album is one of the most powerful punk records of all time. BGK are from Amsterdam. I interviewed both BGK and Mornington Crescent during my recent (but brief) stay there. There are, of course, plenty of other bands over there worth listening to.

On the surface, the scene over there is small and friendly with everybody knowing each other. (Actually it isn't quite that small and friendly under the surface but the band go into that later on in the interview.) I went to one gig there, featuring Inferno (from Germany) and Disgust, a local band. It was held at Pleinwerker, a really good squatted venue near the town centre. Half the people there were non-Dutch—there were lots of English, Americans and Germans there. In fact twice on the way there I was asked "Hey, can you speak English?" by punks on the way to the gig! Having said that,



whenever a big, well-known band play here, thousands of part-time punks apparently crawl out of the woodwork to spend small fortunes filling up the big halls to see their idols. More about that in the interview!

If you do go to Amsterdam for a couple of weeks (and I do recommend it) you will end up with a sore neck looking out for the traffic. Bicycles come at you from all directions. The contra-flow bike lanes are bad enough, but they also ignore red traffic lights and cycle on the pavements. And if the bikes don't get you, the trams will. The number of people that get sliced in two by trams or knocked flying by bicycles in this place must be absolutely phenomenal.

There's a few examples of new technology over there which I hope I never see over here. They actually have slot machines in the street selling hamburgers. And even dafter- the Dutch fruit machines do not pay out money. All you get if you win is a few free goes! I personally would have thought that Amsterdam would have had enough canals to fling your unwanted money into. Obviously not.

Anyway, back to BGK. The band's line-up is as follows:

Rauwe Egbert: Drums.

Tony Nitwit: Bass/Vocals.

Archie Punker: Vocals.

Wilhelm Ruis: Guitar/Vocals.

The address:

B.G.K.

P.O.B. 70397

1007 KJ Amsterdam

Netherlands

If you write, don't forget to enclose an international reply coupon! Incidentally, BGK's record company, Vogelspin, has released records by other bands, and also two compilation albums featuring Dutch punk bands.

Now- the interview. This took place in Tony's bedsit. Tony writes the words to most of the band's songs. Unfortunately only Tony could make it to the interview but no matter!

Starting with an obvious question:

Charlie: Who was Balthasar Gerard?

Tony: He was the man who killed the first Dutch king, the father of the fatherland. This king, in the history books, is made out like he did so much for the country- people read this and believe it. This king is the ancestor of the current queen, so to some people the name Balthasar Gerards Kommando is really shocking. People here are really into the royal family- whenever they hear it they get a heart attack. BGK is shorter, sounds better and you can write it on the walls really fast. It's really funny but this year, it's exactly 400 years since this assassination happened- so everybody's writing about it in the newspapers, writing about who the guy was, so that's publicity for us!

Charlie: Have you yourself been in the newspapers about it?

Tony: About the band? Not very many people know. But maybe you could compare it with Jody Foster's Army- that's about the same sort of name.

Charlie: About the Dutch scene in general- it seems fairly quiet at the moment to me.

Tony: Well- there's a lot of little cliques and little scenes and it's getting really funny lately. There's so many different groups that will only hang out with specific people. It's not united or anything like that. The "clique" I am in myself- BGK, plus a number of other bands-

Road protester arrested

Cairns, Australia: A conservationist tied his testicles to a chunk of concrete and tried to stop traffic on a new road through Queensland rain forest, police told a court, John Groothedde was arrested for trying to block the road with rocks. He was ordered to appear in court again next month. — Reuter,

No Pigs, Deadlock, Frites Modern...we all help each other out, we're always together, we share practising space, we hang out together and help each other with gigs. I think that this group of people is the group that is most active in the scene in Amsterdam, arranging shows for ourselves and for other bands, doing everything independent and cheap, making records, whatever...and I think a lot of other people just go to consume. They just pay their money to get in, get drunk and go out. And for these people, punk is just a silly excuse. They use it to look funny. Having fun is cool of course but I don't think you should just consume without contributing anything. So I'm glad I'm involved with people who are contributing to the scene instead of tearing off toilets and destroying places where other people made the effort to put on a show. But there's too many groups to mention here, it's really divided. Only when English or American bands play here, everybody gets out of their holes like rats! You see everybody on the streets once in a while.

Charlie: Why do you think English and American bands are so attractive to Dutch people?

Tony: Not just to Dutch people- it's all over the world- unfortunately! I don't know. These bands get so much attention in all the fanzines and music papers- they get pushed by the record labels. They just want to make this particular band big, and they blow it up, and then...everybody knows about these bands. They're the biggest sensation in the press, everybody buys

their albums, and they get rich. That is very unfortunate. And all of us in BGK are really against most English bands- bands like GBH, Peter and the test tube babies- all that shit. **Crap!** Their music is decent but they don't care about their audience. They just charge a lot of money to get in. And they have contracts with record labels, which in my eyes is the most ridiculous thing to do, because you should keep your thing to yourself, keep it independent. On the other hand bands like Crass, they're good in their ideology. BGK does not necessarily agree with them on various points but they have done a lot for the punk scene, like keeping records



independent, which deserves some respect. But we are definitely not Crass punks or anything like that. For instance when these English bands come over here and play they charge a lot of money, which means the door prices will be really high- say three times as much as what we would charge for a show with Dutch bands. All these bands, they just get up on stage, they're superstars, they stand still- they don't move at all. You could just as well go to the wax museum with a walkman on your head, and all the money they make just goes up their noses. And I don't think that's a very good attitude. That's the thing about English bands that pissed me off. We got to know some people from America, bands like MDC, Crucifix and Toxic Reasons- they had much more intelligent lyrics, about important issues. And when we met these people in person they just seemed so much nicer and so much more interested in what was going on over here, instead of all these English bands that just say "Fuck you". So





that's how we got involved in this hardcore thing, in international relations.

Charlie: Why do you sing most of your songs in English?

Tony: Because it's really easy to sing in English. It sounds better. And more people understand you. Some people think we should sing in Dutch but the music is so fast and so loud that if we sung in Dutch nobody would understand it anyway. English sounds a lot better, things rhyme really easily. If you sing in Dutch it sounds horrible. I don't like it myself, that's my personal opinion. But we do have two or three Dutch songs though.

Charlie: Do you have any German songs?

Tony: No we don't. But German sounds really good, it's a really aggressive language.

Charlie: How did your American tour go?

Tony: Oh, that was really successful. The people over there are really interested in what goes on. They want to know everything, which is good- you have a lot of communication. People come up to you and immediately start talking without any bullshit- just instant friends. And the way that people dance and react to the music is incredible! People make somersaults off the PA system, do stage dives, back flips- it's just total chaos.

Charlie: Anybody get carried off in a stretcher?

Tony: I heard that some people indeed break limbs at these events! At Los Angeles it was a really bizarre gig- it was a hardcore gig, with the Dead Kennedys, BGK, Riistetyt from Finland, Raw Power from Italy, Solution Macabre from Mexico, and Reagan Youth

from New York City. It was a really big show, and there were 4000 to 4500 punks in this place. I thought it was like going to a Van Halen show. It was really bad- with high door prices, bouncers and security guards, and a lot of cocaine going on. Sometimes you see the typical American way of business- even in this sort of music. Even a lot of punks that call themselves anti-American- in a way they're still very American. But the tour was great. We went on tour with a band from New York called Cause for Alarm who will be coming to Europe in March. So everybody check them out! They're really good guys, they're a really good band and they're really aware people. So we did the tour together and it was just like a holiday trip. Every show we did we got enough money for gas and food to go to the next city. And so on and so on and so on. So we spent a lot of time in the van! We met a lot of bands...the Offenders are also really good. You get instant friends. You go to a city like Reno, Nevada, and you can just go and stay with these people- they make food, and it's really nice. You see so many people. We stayed with Indians in an Indian reservation camp- there were punks there, 40 years old.

Charlie: Red Indian punks?

Tony: Yes! This guy was 40 years old, he had a shaven head, lots of tattoos, and since the laws are so different in the reservation- American laws don't apply in the reservation- they just drive around in their cars. This guy had gigs in his room! All the punks from the cities nearby would go to the reservation and slam dance in his room! It gives you a good insight to talk with these people

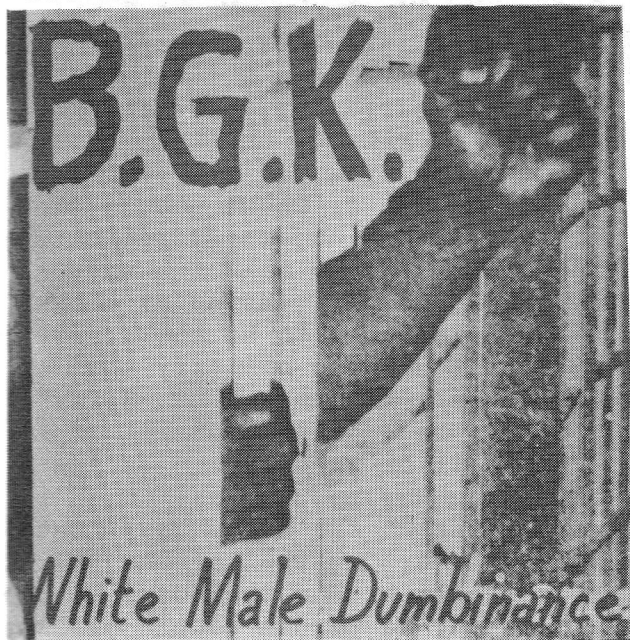
I'M REALLY scared as I keep getting a kind of aching pain in the balls whenever I feel randy. I was kicked hard during a football game a few weeks ago and wonder whether this could have anything to do with it. I

down the place that the show was in!
Charlie: Was it a squat venue?

Tony: No, it was the youth centre. It was the first gig that they did there. It was also the first time that the skinheads had been beaten up by the punks. Everybody just said "We're not going to take it" and grabbed them! A week later they set the youth centre on fire, so that was the end of the venue. Sometimes I think things are getting a little bit out of hand.

Charlie: Do you have anything planned for BGK in the near future?

Tony: Yes, we have a Spanish tour planned for the end of November and beginning of December. Since we got back from the USA we haven't been practising much. But what we want to do is practise a lot, go on tour and play as many places as possible. And hopefully release a new record in early Spring next year. Also we'll be releasing the Cause For Alarm album which should be recorded this December. We'll release it here to



promote them, so that their record is available cheap; so that when they come over, a lot of people will know about them and they'll have a successful tour hopefully.

Charlie: Will you try to get your Jonestown Aloha album sold in England?

Tony: It is, as a matter of fact.

Charlie: I have never seen a copy in a shop over here.

Tony: Rough Trade should have them. They deal with Boudisque, and Boudisque should send them to Rough

Trade.

Charlie: I've never seen it there! Anyway I heard from somewhere that you were doing a single on Crass's label.

Tony: It's really funny that rumours are spreading so fast! We were in fact thinking of recording in Southern Studios, where Crass do a lot of things. But then we found out that the studio was a bit too expensive. £20 an hour- plus the fare over to London. So we just recorded it over here with our friends. But we'd like to come to England if it's possible to do enough gigs to cover our expenses, pay for our food and so on. So we're working on it.

Well there you are. Maybe we'll see them over here next year sometime. If anyone is interested in getting a gig for them no doubt they'd appreciate it if you get in touch.

● MONTY the python has been put up for sale . . . for trying to swallow his owner.

● Clerk Bennett Roggess battled with the 14ft snake for six minutes when it snapped its jaws over his head at feeding time.

● He needed hospital treatment for shock—and had to have three fangs removed from his skull.

Incidentally, thanks to Tony, Mornington Crescent, and everybody else in Amsterdam for speaking such good English. As I don't speak a word of Dutch (in common with most English people) these two interviews would not have been possible otherwise.

Take a trip to Amsterdam anyway- you won't regret it. It's a great place.

'At 67 my mother still wanted sex and made jokes about what she could do without her teeth in'

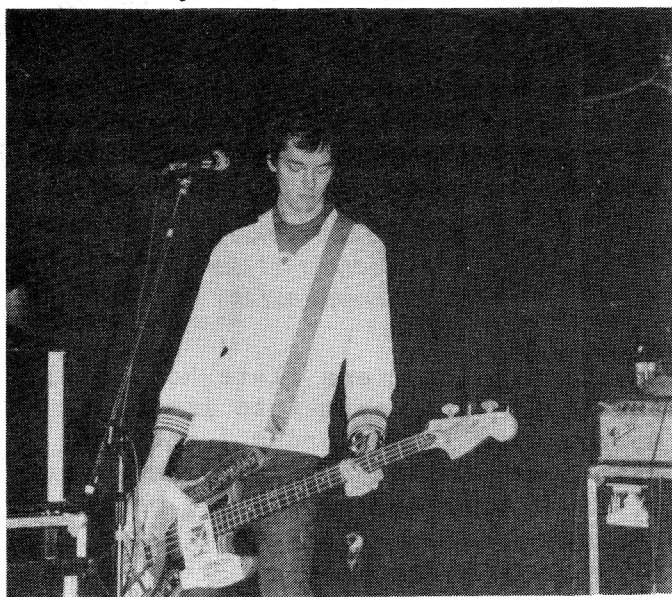
At the time of press (late November) the miners strike is into its ninth month. Over in Amsterdam I noticed that practically everybody was wearing at least one "Coal not dole" badge. Far more people were wearing them there than here. I just wonder that if a group of Dutch workers were in the middle of a major industrial dispute, would the English wear their badges? —I suppose in some respects the Dutch have less to worry about- the dole over there is £50 a week, and prices are quite a bit less than here!

because these people are the native Americans. If you talk to them you realise what has been done to them. They can't even speak their own language any more- it's a sort of cultural genocide. Being deprived of their own culture. Indians get all of the worst jobs, or are unemployed. Also the reason why people think that Indians are drunks is that their system is not really used to alcohol yet. European people have been drinking since before Christ was born, they were drinking wine then, but Indians have only been drinking alcohol for maybe 200 years. So their chromosomes aren't really up to it yet. So they get drunk really fast- that's what's so bizarre. But they're really good people- it's great to meet Indian punks. Anyway on this tour we found ourselves staying one night in a filthy hole or a squat, and the next night in a big house with a swimming pool- it's bizarre.

Charlie: Which towns did you play in the US?

Tony: We started the tour in New York. Then we went to New Jersey, Kent, Cleveland, Chicago, Minneapolis, back to Madison, then south to Kansas City, then to Denver, Salt Lake City, Reno, San Francisco, Berkeley, Los Angeles, El Paso, Albuquerque, some other Texas towns, Houston, Dallas, Austin...and then we drove back to New York.

Charlie: What's it like playing in places like Albuquerque and Salt Lake City?

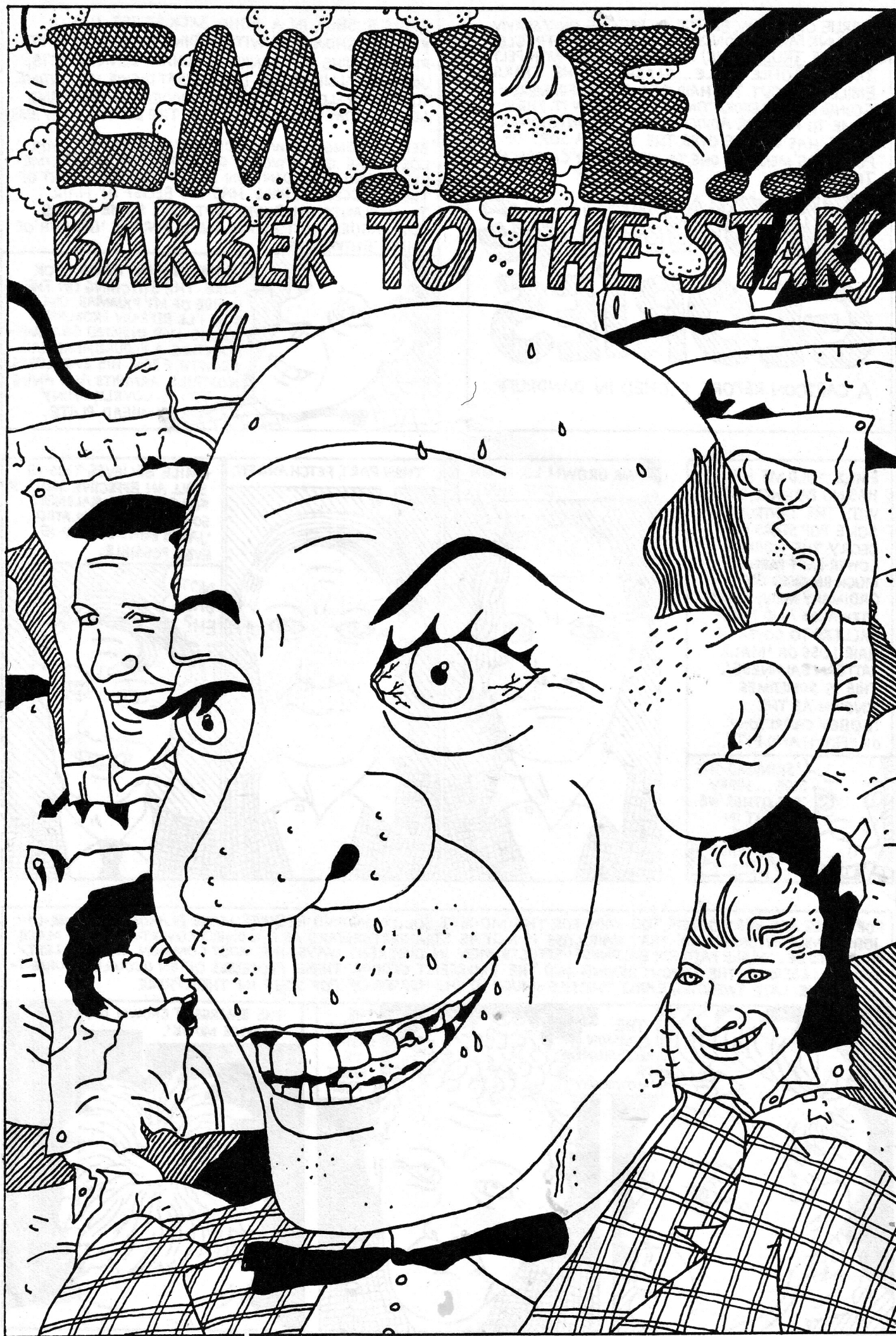


Tony: Well, Salt Lake City was alright, it's just that it's a Mormon city. The Mormons are in control, it's really scary. If you're not a Mormon you can't get a good job. They're in total control of all the

media and everything. Their beliefs are pretty much based on the holocaust and survival after world war three. So they advise everybody to buy survival kits, handguns to protect their property after the bomb has fallen, they make shelters in the rocks and...they're just crazy. Really sick people. But fortunately over there we also met some really nice punks, some really active people. As a matter of fact we met active people everywhere, people who are willing to do everything on a non-profit basis, just for the fun of it, which I feel is the right attitude. It was also amazing that we had hardly any fights at the gigs- only once, in Denver. This guy punched some friends of ours, so we grabbed him! That was the only time a fight occurred. And that was really strange because here, skinheads usually show up and start trouble. But we kicked them out a couple of times and now they stay away. But we are expecting their revenge! And we are prepared!

Charlie: There don't seem to be very many fights in London at the moment. But maybe I'm lucky. Maybe I carry my calming influence around with me.

Tony: Well here, when all this "oi" bullshit started up, people here started picking up on it like elsewhere in Europe, and all over the world I believe. These people also thought it was necessary to imitate the violence, and all of a sudden you had a lot of tension at shows which never used to be there. Everybody just used to be happy that there was a gig happening. So... people were dancing, and all of a sudden all of these assholes just came to annoy people. They didn't want to watch the show, they just wanted to sit at the bar and drink, kick people around that were dancing, etcetera. And then a couple of times there have been stabbings and really bad fights. We came to the point where all of us in the BGK clique, all of my friends, said "This is the last time!" We had to get organised. So next time- there was a gig with MDC, Crucifix, BGK, Zyklom-A, and some local bands. Again a lot of skinheads came and started fighting, kicking people around and doing "Sieg Heil Sieg Heil", and since we are strongly anti-fascist we just kicked their ass! Since then nothing has happened. Except that they burnt



CHARLIE CHAINSAW, EDITOR OF BRITAIN'S ONLY SURVIVING PUNK FANZINE (ONLY A POOR MAN'S 'SNIFFIN' GLUE' COULD BE TRULY PUNK) SENT ME, ARMED WITH FELT-TIP TO PROFILE EMILE... BARBER TO THE STARS. EMILE HAS CUT THE HAIR OF MALE PERFORMERS - GOING BACK BEFORE TIME AS WE KNOW IT. THEY COME TO HIM FOR ADVICE AND HAIR-CONDITIONER. EMILE HAS BECOME, OVER THE YEARS, A SORT OF POP STARS' MENTOR, ONE TO WHOM THEY CAN RELATE THEIR:

CROWNING GLORIES

A CARTOON REPORT, ETCHED IN DANDRUFF.

EMILE'S SHOP, IN A SOHO BACK STREET HAS A FRAMED SHOWCASE WITH FADING BLACK AND WHITE PHOTOGRAPHS OF FRANKIE VAUGHAN, DENNIS LOTIS, JOHNNY HALLIDAY, THE LATE, GREAT DICKIE VALENTINE, TOMMY STEELE (THE FONTANA MODERN MASTER) AND LONNIE DONEGAN (THANKS FOR THE BOSTON - MAY 1958).

BEFORE LONG WE WERE ON THE SUBJECT OF HAIR LOSS - THE GREAT WORRY OF POP STARS IN THE LIME-LIGHT AND DEPENDENT ON SEX APPEAL FOR A PART OF THEIR SUCCESS. EMILE HAS NO BELIEF IN HAIR TRANSPLANTS - AND WILL NOT, LIKE SOME OF HIS COLLEAGUES - ACT AS AN AGENT FOR THE 'GROWTH' OF THESE ENTERPRISES.



SOME SINGERS' HEADS LOOK LIKE THE STITCHING ON THE INSIDE OF MY PYJAMAS. ONE POP STAR I'LL REFRAIN FROM MENTIONING HAD INSISTED ON TRANSPLANTING A FLOURISHING HAIR GROWTH FROM HIS EAR-LOBES, NOSTRILS, ARMPITS AND ANUS TO HIS LOVELY, SHINY SPAMHEAD PLATE.

EMILE TOLD ME HE HAS NO PATIENCE, EITHER, WITH THE TANTRUMS OF SOME POP STARS WHO DECRY THE NORMAL LOWER-LEFT PARTING MUCH BELOVED BY ORDINARY MEN, SHOP STEWARDS AND FOOT-BALLERS TO COVER UP HAIR-LOSS OR 'MALE PATTERN BALDNESS'. THIS IS SOMETIMES KNOWN AS THE 'BOBBY CHARLTON' OR 'FETCH AND FIT'.



'SKINHEAD ONE SIDE... HIPPIY THE OTHER' WE CALL IT IN THE TRADE

HAIR GROWN LONG ON ONE SIDE...



...THEN PART, FETCH AND FIT.



EMILE BELIEVES THIS IS STILL AN EFFECTIVE SOLUTION FOR COVERING BALDNESS - SOMETIMES A SIMULATED 'JAMES BOND COMMA' IS EVEN POSSIBLE.

NOT BAD EH?



POP STARS ARE VERY OFTEN TOO VAIN FOR THIS MODEST SOLUTION AND REQUIRE MORE ELABORATE 'COVER-UP' JOBS. EMILE INFORMED ME THAT HAIR LOSS IS NOT AS STRAIGHTFORWARD AS BALDNESS ADVERTISEMENTS MAKE IT OUT TO BE. 'MALE PATTERN BALDNESS' EFFECTS MEN IN DIFFERENT WAYS. THE MOST COMMON ARE THE LEFT/RIGHT RECESSIONS, THE TOPOUT DRYING AND THE EMERGENT CROWN. THESE PROCESSES OFTEN OCCUR CONCURRENTLY IN THE LATE TWENTIES, EARLY THIRTIES - MUCH TO THE HORROR OF POP STARS IN THEIR PRIME.



THE COMMON RECESSION OR 'MOTORWAY'



THE TOPOUT DRYING OR 'FOREST FIRE'

THE EMERGENT CROWN OR 'NOVICE MONK'.



A LESS USUAL FORM OF LOSS IS THE FULL FRONTAL RECESSION THAT CAN DEVELOP WITHOUT THE 'FOREST FIRE' OR 'NOVICE MONK' MAKING SOME 'FETCH AND FITS' LOOK QUITE IMPRESSIVE.



EMILE RECKONED A SIMILAR DEVELOPMENT OCCURED IN THE PUNK ERA, STRANDS OF HAIR, STRATEGICALLY PLACED AND GELLED COULD GIVE THE EFFECT OF A SPIKEY CROP OR 'STING'.



BEFORE 'HAIR SCULPTURE'



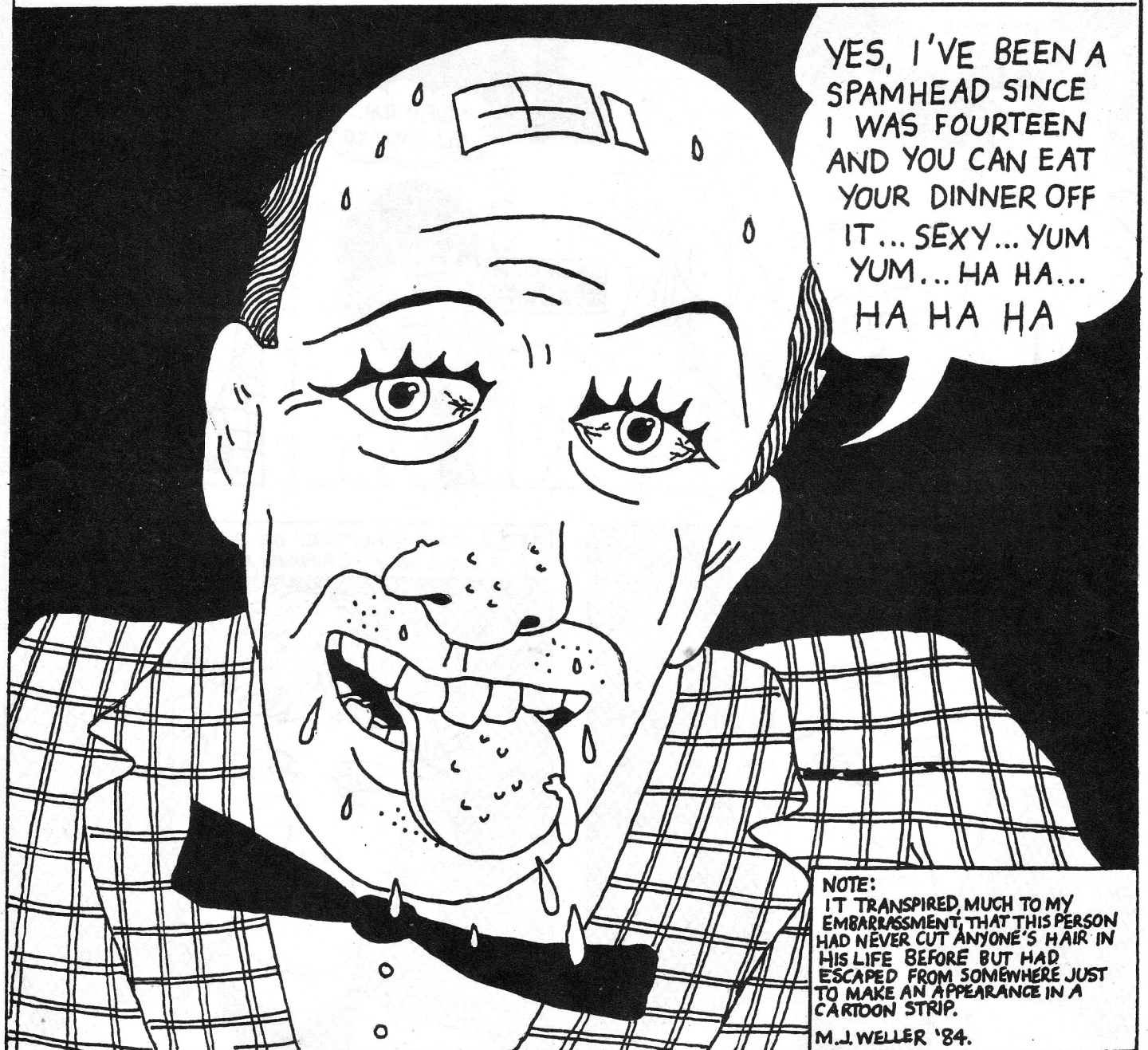
AFTER 'HAIR SCULPTURE' OR HOW TO MAKE A LITTLE GO A LONG WAY - GAINING A NEW CONFIDENCE.

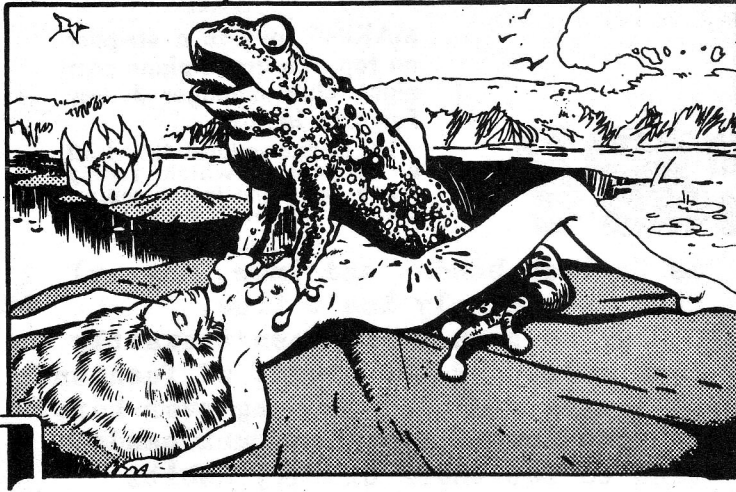


ONE FORM OF HAIR LOSS THAT EMILE DOES HAVE SYMPATHY FOR IS THE DISAPPEARING QUIFF OR 'BOGARDE'. HANDSOME STARS THAT BEGIN THEIR CAREER WITH A FULL QUIFF AND LOSE IT OFTEN GO FOR A WIG (A 'MARTY' IN THE TRADE), OR START WEARING SILLY HATS, EMILE INFORMED ME.



AFTER EMILE LIGHTLY TRIMMED MY OWN BLAZING 'FOREST FIRE'- I COULDN'T HELP NOTICING THAT EMILE HIMSELF WAS AS BALD AS A COOT.





BUTCHERY

A quick word about the bands that were featured in the last issue. BUTCHER have started getting gigs in London- so far they have supported both Broken Bones and the English Dogs at the 100 Club. They're much better than either of those bands so next time they're on anywhere go and see them. Take my word for it- they're one of the best groups

Dumped! 9,000 people's ashes

A PILOT who was paid to scatter the ashes of cremated people over California's beautiful Sierra Nevada mountains drove them instead to a private dump.

The ashes of 9,000 people were found in four-foot mounds at the remote dump after complaints by local families.

around! As far as Riot Squad S. A. goes, that's a mystery. I've heard absolutely nothing from J.C. since the last mag came out. Probably he took one look at Mike's cartoons in the last issue, and decided that ten years in a South African nick wasn't too bad after all. Same with the other cartoonist Bob Lynch- nothing! Not a dickie bird! Anyway if anyone knows what happened to J.C. please let me know!

LIAISON

Looking through the gig listings in Sounds, I've noticed that there's a group that plays the Marquee regularly called "Liaison". Oh! Could it be that there are people in our midst that hanker after those heady days of 1974, when every group was boring and every group had a boring name to match? As

far as I'm concerned, anybody that chooses a name like "Liaison" for a band deserves to be put up against a wall and shot.

FILTH

If you like receiving obscene phone calls, ring this number:

0101 212 976 2626. This is a New York number, so ring it from somebody else's telephone. There's different messages on 2727 and 2828, and all three change four times a day, so if you want you can listen to twelve different messages a day!

P.S. RING THIS FIRST THING IN THE MORNING- ITS BEEN BANNED IN AMERICAN DAYTIME HOURS!

Q.P.R.

Two QPR supporters in a pub.

1st supporter: (Sniff sniff) -There's a smell of sperm in here.

2nd supporter: Sorry that was me, I've just farted!

RICHARD BRANSON, boss of a fledgling airline and the Virgin Records group, has a method of dealing with union difficulties which Ian MacGregor may well care to try.

When faced with a staff delegation who wanted to launch a trade union within his record company, the wily Mr. Branson did not rant or rave, ask for a ballot or insist on arbitration. Instead he burst out crying.

"Now look what you've done," an executive told the astonished workers as the tears rolled down Branson's cheeks. The employees, somewhat shamefaced, trudged out.

TATTLER

My word, there was even a time when the Thompson Twins actually used to get written about in FANZINES! Well in a recent copy of the Tatler, the hooray-henrys' monthly bible, it mentioned that they had recently flung a party to celebrate the release of their new record. All the music biz "elite" were there. The cost? A mere £20000 (i.e. around 5 years take-home pay for most people). So next time you go into Boots or Woolworth's and waste £1.60 on one of their appalling singles, you know where your hard-earned money is going.

HE: "JE T'ADORE."
SHE: "SHUT IT, YOURSELF!"

Q. WHAT FOOTBALLER IS NAMED AFTER A GERMAN NEWSPAPER?
A. GERRY DAILY

Q. WHAT DID THE LEPER SAY TO THE PROSTITUTE?
A. YOU CAN KEEP THE TIP

1984'S HEROES!

Why have I included record reviews in this mag for the first time in four or five years? Simple- in my opinion the best punk music ever has been recorded in the past 18 months. And the reason that very few people agree with me over that is that a large part of the best stuff is European, and virtually unobtainable here. Hopefully this situation will soon come to an end.

Foreign punks have a tendency to idolize English punk bands simply because they are English and well known, ignoring the great bands on their own doorstep; also English people have their own holier-than-thou attitude, and assume that everything not English or American is automatically crap. This is a broad generalization of course but unfortunately there is a fair amount of truth in it. There are definite signs that this is changing though, and about time too. There is no logical reason why French, German or Dutch bands should not be as good

as English bands- and (now, anyway) that just simply isn't true.

English punk music hasn't exactly been helped by the amount of fashion following and idea-copying over here. Typical second-division punk bands tend to let their dietary habits determine who they copy (if you eat meat you copy GBH; if you don't you copy Conflict). There are a lot of great bands here but most of the best have been going for years- and the simple fact that the best of the new bands that I have come across recently have come from across the channel, where people are not quite so tied down to old ideas and old fashions- and old ruts.

WORKER SAWS HIS HEAD OFF

A 74-YEAR-OLD MAN drove half a mile for help when a chain saw almost severed his head. Forthman Murf was cutting down trees when a gust of wind sent a branch crashing down on him.

He was thrown into a ditch and the chainsaw, still running, ripped into his throat.

Anyway, that brings me down to the availability of these records here. The Bastards "Siberian Hardcore" LP actually entered the indie Top 30 over here, despite the fact that it was on import only (Finnish band, German release). It's not a very good record unfortunately, but it does show that there are a good number of people that do actually want to listen to European thrash! What would a better album do if it was released here, easily obtainable and reasonably priced? It would sell even better of course! It's about time that some record company signed up some of these great new European bands, so that they can get heard over here by people other than collectors with lots of money. The records will

CUTTING liver always makes me feel I am performing an autopsy. When I've cooked it I can't bear to eat it.—Mrs. B. Liddeth, Ipswich, Suffolk.



Q. WHAT'S THE DIFFERENCE BETWEEN AN EGG AND A GOOD WANK?
A. YOU CAN'T BEAT A GOOD WANK

sell here, there's no doubt about that. This country needs a new Rough Trade or Small Wonder, a record label which puts releasing good music above getting the new Smiths single into the top 10 or running a cosy mail order shop in Suffolk. A label which does what Rough Trade set out to do in the first place.

Michael Oxenbury, a 24-year-old voluntary patient from Coldharbour Hospital in Sherborne, Dorset, was appearing in court for sentence after admitting charges of theft and preventing the lawful burial of a body.

The court was told that Mr. Oxenbury had hacked the head off a body in the mortuary adjoining the hospital and buried it in a field. The coffin lid was not nailed down, he said.

Q. WHAT'S WHITE AND GLIDES ABOUT ON THE FLOOR?
A. COME DANCING

Incidentally if anyone in a record shop claims that the falling pound is responsible for the high price of European imports, tell them that that's a load of absolute bollocks! The pound has not fallen against European currencies, only against the US Dollar, and if anyone asks £7 or thereabouts for a European album you know where the money's going! German or French LP's shouldn't really be any more than 50p more than English albums- they haven't got to come very far after all. As far as US releases go, a lot of these (Meatmen, Angry Samoans etc) have actually been released in Germany. The situation is that is almost always cheaper to order a non-UK album from Germany, even if you allow for the postage.

A WIFE took painful revenge when her husband admitted having an affair while she was on holiday.

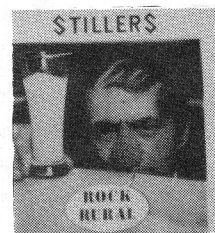
As the couple lay naked on their living room floor she pulled out a knife and slashed his private parts.

Two days earlier the husband 34-year-old Michael Halford, had had nine stitches in his head after his suspicious wife hit him with a teapot.

Last, some advice on where to go to get non-UK material... Rough Trade is still the best place by far but for some reason they won't touch Dutch stuff with a barge pole (and they've got the best bands of all over there). Keith & Dena, of "Suicide? No! Murder" and "Femzine" zines have a stall outside Honest Jon's in Portobello Road

on Saturdays when it isn't raining- they tend to stock stuff which Rough Trade don't have. (Or send a SAE to them at 4 Morna Rd, London SE5). A good German mail order shop is: Vinyl, Gleditschstrasse 45, 1000 Berlin 30, W. Germany. Post for albums to the UK is 5DM (£1.30) for 1-2 LP's, 7.50DM for 3-4, and most LP's are around 16DM (£4.20). But you shouldn't need to order records from Germany. You should be able to buy them here, released on English labels! Record companies? Get your finger out! There's dozens of bands crying out to have their records released here and there's people over here that want to listen to them so do something! Now!

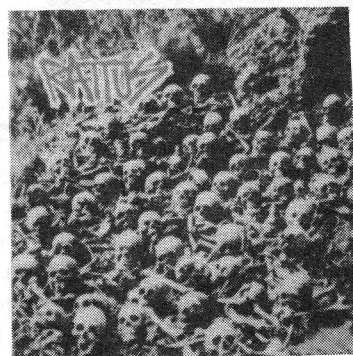
STILLERS



STILLERS- Rock Rural EP (Poison Noir) (*****)

If anyone knows who these people are please let me know because I haven't got a clue! This single is absolutely superb. The best record to come out of France since the Metal Urbain LP and this EP has got some really great riffs that Metal Urbain would have been proud of. Worth getting for the cover alone!

RATTUS



RATTUS LP (Ratcage) (***1/2)

A Finnish band that are starting to get a name for themselves. Apparently this LP is a compilation of stuff from their earlier releases, but it's the first record of theirs available

over here. At their best they're truly amazing- very few bands can be as powerful and deafeningly loud as Rattus. Unfortunately they don't seem to be particularly consistent, and a lot of this album sounds like a second-rate Discharge. This is definitely worth a listen though- and worth getting if you don't mind buying an album for the sake of three brilliant tracks. £3.50 from Rough Trade, £3.99 from Small Wonder.

DIE KREUZEN

DIE KREUZEN- LP (Touch & Go) (*)

This record is atrocious. There's 21 tracks on this. That's normally a good sign, but on this all 21 are totally unlistenable. This is just an unbearable, pointless din.

PRE-WAR YOUTH

VORKRIEGSJUGEND- Heute Spass, Morgen Tod (Vinyl) (****)

A double single. Except the B-side of the second single is blank, and the A-side of it is awful. So...one single for the price of two. It's good though, one of those few records that sounds both really loud but still really fresh.

MEATMEN



MEATMEN- We're the Meatmen and you suck! (Touch & Go/Aggressive) (****)

Barf! Puke! This album is dirty. It's been out for some time but only just available here- and there's something on this album that will offend just about everybody. Whether you're offended or not depends on how much of a stuck up old fogey you are. This album gives a big kick up the arse to all those people who say "You can't say this, you can't print that" in one breath (and clamour for liberation in the next). The Meatmen have managed to say the unsayable, and print the unprintable. For that reason this is one of the most important albums of the decade. It's also one

of the most entertaining records I've heard in some time. Either way, this record is essential. But be warned. Make sure you have a bucket next to you the first time you play it because believe me it is truly foul!

A DISABLED widow was so savagely attacked by a tom cat she took in as a stray, that she went to hospital with her right arm broken in two places and serious claw and bite scars on her legs.

The cat, called Paws, attacked Mrs Josie Daniells, 60, of Dunkeld Road, Goodmayes, Essex, only five days after she took it in off the streets.

Mrs Daniells who is now

POISON NOIR

POISON NOIR Compilation EP (Poison Noir) (****)

STAKANOV- 3 track EP (Poison Noir) (****)

Two interesting releases from France's most interesting label, Poison Noir. The Stakanov EP is blank on one side, and has three tracks on the other (it was easy, it was cheap so they did it). The middle track is the best, and they come out sounding like a cross between Metal Urbain and the Ramones. The compilation EP, 8 tracks and 8 bands crammed onto one 7" record, is generally pretty dismal but there are some really crazy tracks right at the end of each side. The best stuff is by Fuck Wave, the Stillers (a 26-second track from their EP) and an equally short, raw, rough wall of noise from Stakanov who sound absolutely nothing like they do on their EP!

RAW POWER

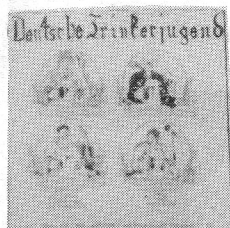
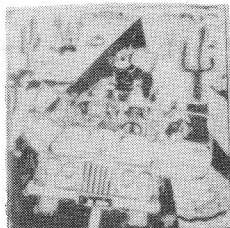


RAW POWER- You are the victim LP (Meccano) (****)

Gruesome cover, presumably photographed in a slaughterhouse. This band had a track on the Maximum Rock'n' roll compilation album and put everyone else on that to shame because they were so bloody good. This is a very good album but still disappointing, because they could have done so much better. They don't let themselves go quite as much,

and the quality of the recording is pretty dead- it sounds like a cassette album recorded on 20p blank tapes. I think their best is yet to come!

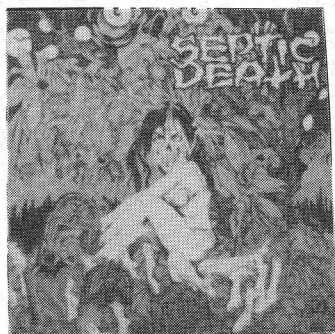
LOVE & PILS



DEUTSCHE TRINKERJUGEND- EP
(Love & Pils) (**1/2)

A great 6-track EP from Berlin. Their heart's in the right place all right- with a name like Deutsche Trinkerjugend (German drinking youth), a drummer called Uwe Fuck'n'uff, and a label called Love & Pils, they've got to be all right. Lovely raw low-budget production.

SEPTIC DEATH



SEPTIC DEATH- Need so much attention 12"EP (Pusmort) (**1/2)
I take my hat off to people who try to do something a bit different. So I take my hat off to Septic Death. Unfortunately their stop-start stop-start thrash only works on some of this. The rest of this is noise and nothing else. However the record is saved by the last track "Negative Threat" where their ideas all click together into making a brilliant track. So- as with Raw Power, their best should still be to come- but in Septic Death's case that will be down to a bit of experience! Incidentally Pushead, the singer, is the cartoonist who has drawn the covers of most of the Destructors records. He has kept his best work for his own band, because the cover is absolutely brilliant- go to your record shop and have a look!

● CROWDS stripped Montreal's Botanical Gardens clean - mistakenly believing the plants and trees were up for grabs.

● A spokesman said: "It was a crazy rumour but it just got out of control."

AGENT ORANGE



AGENT ORANGE- Your mother sucks cocks in hell (Graaf Hendrick) (****)

AGENT ORANGE- Hello boyfriend, you coming my way? (Graaf Hendrick) (****)

"Your Mother Sucks" is the best punk single ever to date- if anybody ever equals this single I'll be a very happy bloke. Unfortunately I think it's deleted- it's virtually impossible to find anyway. "Hello Boyfriend" is their latest release and is not quite as good (but it is still available). The A-side of this is new material, the B-side is taken up by two songs taken from the Jezus and the Gospelfuckers cassette album. (Two members of Agent Orange, I believe, used to play in "Jezus".) It's all great stuff- nice and fast, deafening production, and superb riffs.

By the way, I know of three groups called Agent Orange- one from East London, one from the USA and one from Amsterdam. This is the Amsterdam one!

THE LEGION

LEGION OF PARASITES- Undesirable Guests 12"EP (Fight Back) (****)

One of this year's best UK releases. It's a strange record in some respects- the production sounds really murky, but I think that was intentional because it really seems to work. I especially like the guitar solo which manages to penetrate the thundering noise on "Hypocrite". Buy this record, then go and see them live. You won't regret it one little bit.

SURGEONS have successfully reattached the penis of a man who amputated it with a circular saw.

The patient a 32-year-old man from Bridgeport, Connecticut, was injured while cutting wood.

KRONSTADT UPRISING

KRONSTADT UPRISING- The unknown revolution EP (Spiderleg) (****)

This has been out for ages, but it deserves a mention because it's so damn good. It's still available, and it's only 85p, so what are you waiting for?

TOMORROW BELONGS TO MEAT!



PIC FROM THE SECOND BUTCHER SINGLE

sausages is really a tube of synthetic intestine packed full of mashed pigs excrement, urine and pus? Did you know that the lovely aroma of your sunday roast beef is the same smell as that of a charred corpse pulled out of the Clanricarde Gardens fire? Did you know that you will almost certainly die a slow, lingering death from bowel cancer, as you will have spent every day of your life with your intestines stuffed full with foul bilious putrescence and festering pus, suppurating malignantly in the evening twilight?

SPECTATORS gasped at the end of a charity slug race when one of the judges snatched up the winner and swallowed it.

And now the punchline. I eat meat, and I have no intention of ever stopping. I am sick to death with reading identikit anti-meat articles in every fanzine, and on every record sleeve with "pay no more than 85p" on the front. As far as I am concerned there is no finer, more pleasurable way to start the day than to gorge myself with an enormous plate piled high with crispy streaky bacon, Cumberland sausage, fried mushrooms, tomatoes and baked beans. That is a far better way to eat than to live on a strict diet of bran with soya milk, nut cutlets and vile camomile tea, which

Hello! If you're one of the few remaining people who still eat meat here's a few facts for you. Did you know that every day around 50 million cows and 100 million pigs are slaughtered to satiate your vile lust for eating the flesh of innocent animals? Did you know that every time you eat black pudding you are fuelling the sacred temple of your body with the caked blood of Auschwitz abbatoir victims? Did you know that a frying pan full of pork

Nose eaten

JILTED husband Jimmie Brown bit off the nose of his wife's boyfriend and then swallowed it. Brown, 42, of Chelmsford, Essex, was jailed for three years at Chelmsford Crown Court yesterday for unlawfully wounding Burl Kegley, 39, of Danbury, Essex.

'Save dog that ate my baby'

A MOTHER whose pet dog ate her baby daughter was furious when told the animal had to die.

Hairdresser Britt Rognaldson screamed: "I can always have another baby, but I can't replace Byron!"

all makes you shit all of the time. If I am an average meat eater, which I suppose is a reasonable assumption, then according to statistics, in my 26 years of existence I have noshed my way through a mere ONE cow. Still if it is one, or ten, or a hundred, it wouldn't really bother me. To be quite frank I couldn't give a tuppenny damn about the number of God's creatures that have given their lives to fill my big fat belly. It ought to be remembered that if it wasn't for people like me, the meat-eaters of this industrial world, all of these innocent creatures would simply never have been born, and the populations of each species would number a few hundred, in zoos and wildlife parks. If I was a cow I'd certainly rather spend a few years grazing on England's green and pleasant grass, and being fed and kept warm in the winter, than simply never having been born. Besides, what would the farmers do if



everybody suddenly stopped eating meat? The farmers could not just keep the animals until they died of old age. Their feed costs money, also they would need the land to grow crops to feed all the country's new-found vegetarians. So what about all the animals? They'd have to kill them all I suppose. And as there'd be nobody to eat the meat, they'd all end up as soap, dog food (dogs would still be allowed meat

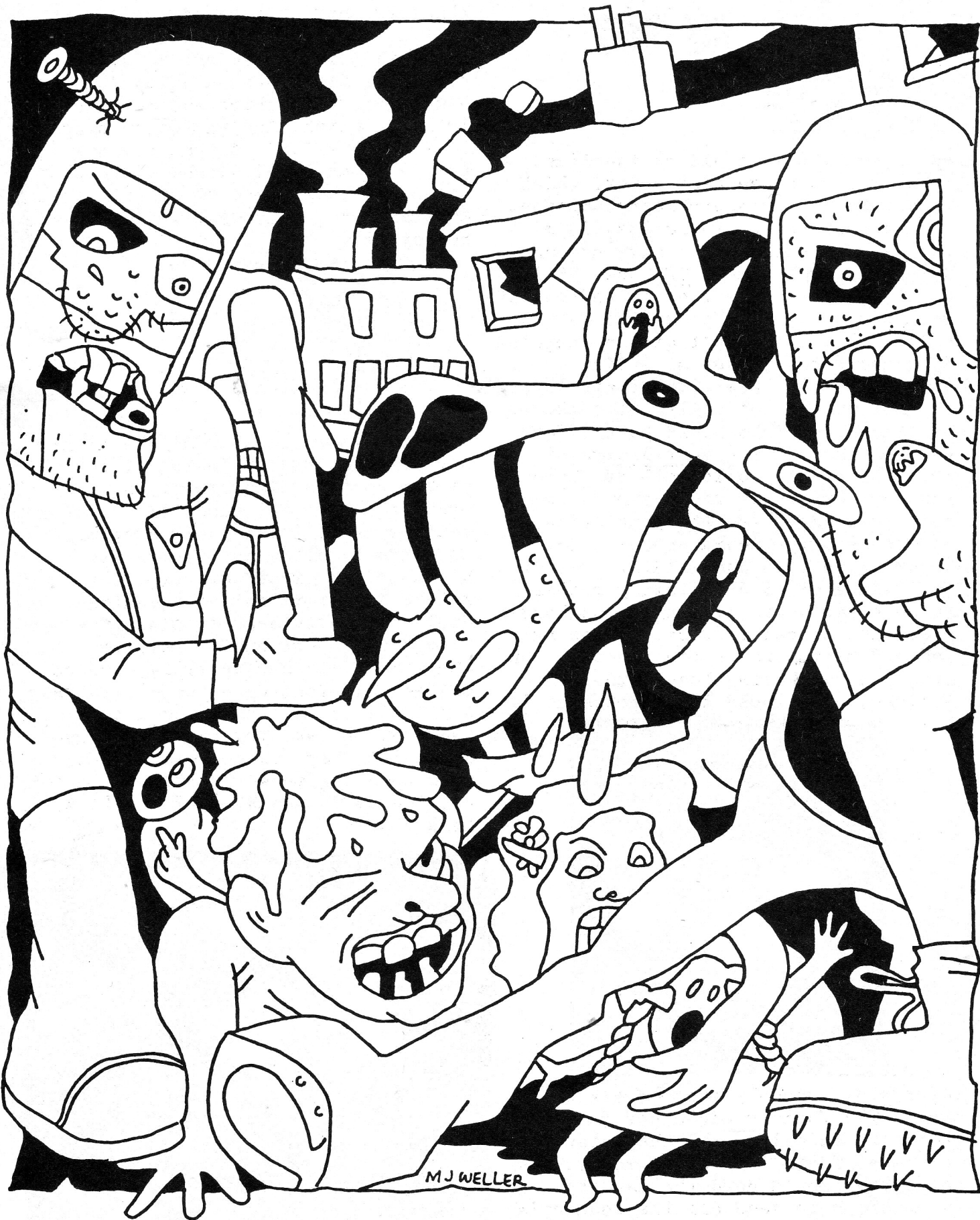
wouldn't they) and fertilizer. What's the bigger waste of life?

So, all you vegetarians reading this mag, here's some advice. Go to your local greasy caff and have a nice big fried breakfast to start your day. For lunch- a juicy 1/4-pound hamburger, with chips and lots and lots of relish. And in the evening- if you can afford it that is- nip down to your local butchers and get a nice big piece of fillet steak. Go on, be a devil. You won't regret it!

☐ KEN'S gentle kisses are all right. I, for one, get sick of couples almost devouring each other's mouth and jumping into bed naked. Kisses should be soft, like a butterfly's kiss—as my husband's are.—L. C., Middlesbrough, Cleveland.

Incidentally, I wouldn't be at all surprised if Maggot Thatcher, in one of her cost-cutting exercises, ordered all of the blood transfusion centres to sell all their surplus and out-of-date blood to private black pudding manufacturers. This raises some interesting questions. Would such a sausage be classified as "meat"? As there are no animals involved (only humans lying down on settees and feeling a prick), would Conflict, and all those so-called "anarchists" who try to tell everybody what they can and cannot eat, kick up a big fuss? Poison pen replies to CHAINSAW, 32 Ivor Place, London NW1.







Mornington Crescent



Mornington Crescent are, like BGK, from Amsterdam- but this time from the north-eastern part of town rather than the centre. They are the group responsible for one of the craziest punk EP's ever, "Greetings from Amsterdam" from which the flexi track "Possession" was taken. Current line-up is as follows:

Stan: 1st guitar/vocals.

Emile: 2nd guitar.

Jasper: Bass.

René: Drums.

Erik: Drums/Synthesizer.

The line-up on "Possession" is slightly different- since that was recorded, singer Hans has left the band. In fact to date they have had a grand total of 12 singers! Jasper, Stan, Erik and Emile have all stayed with the band since then. The EP was released in mid-1983. They have blamed both sloth and lack of money for the fact that they have released nothing since- but I reckon that the copious quantities of dope which they get through might also have something to do with it! -They are not, by the way, in the same "clique" as BGK- if in fact they belong

to a clique at all. They have never even been to the Pleinwerker (the place where BGK help to organise gigs) which may possibly give some indication as to the divided state of punk over here at the moment.

If you're wondering how a Dutch band managed to get a name like Mornington Crescent, the answer is fairly simple. Last time they were in London, which was a good few years ago, they went to the Music Machine (remember?) and thought what a nice name the local tube station had. Incidentally they only sold 250-odd copies of their EP, so if you like their flexi contribution then maybe you can help the band get rid of their last 250 copies. Send £2 to:

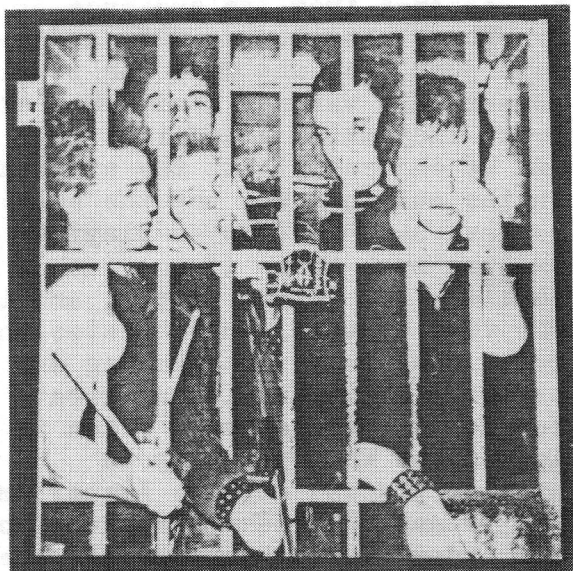
Mornington Crescent, Elpermeer 56,
1025 AK Amsterdam, Netherlands.

£2 will be plenty to cover post to the UK. Anyway- to the interview. This took place in a coffee bar a couple of miles from the town centre, with Erik and Stan present.

Charlie: Tell me a bit about how and when you started.

Stan: We started in around 1979. We knew

each other from school, I already had a guitar. Then Erik decided to be a drummer and another friend of ours bought a bass- but it just started as a joke. Three weeks later we performed for the first time, at our school. It was not a real gig, it was on a Sunday



morning. It was mainly teachers and pupils playing classical music, but we were allowed to perform at the end! A few weeks later Emile, the second guitarist, joined the band and at the same time the singer at the time, René, switched to drums. After about a year of playing at school we got our first serious gig, which was in a town in the north of the Netherlands. But our first gig in Amsterdam was a real success. We were a bit afraid of playing here, because people here have seen everything. But it was just perfect- just like 1977. And soon after that we had a gig in the Paradise Club, the biggest punk club in Amsterdam. Punk gigs have always been held there. We've supported GBH there. And in 1982 we recorded some songs upstairs at the Oktopus (an Amsterdam punk pub) where they have a studio, and released it as a cassette. But you wouldn't like it, it isn't very good!

Erik: But it was good experience, it was the first time we had recorded anything in a studio.

Charlie: Do you get on reasonably well with the rest of the bands in Amsterdam?

Stan: There was actually a rumour around that we were a fascist band. This is absolutely ridiculous but now there are places where we cannot play.

Erik: Once a rumour like that has started, there is a sign on your forehead. But it just isn't true.

Stan: The problem is, we don't have lyrics where we say something. We

just shout a little, and say things like "Enjoy yourself".

Erik: We don't have any politics in our lyrics.

Stan: But we also don't say the opposite, that we're anti-fascist. And that must be why some people think we are.

Charlie: In England there are a few groups who don't sing political songs, but do tend to have a fascist audience.

Erik: Well our lyrics are about ordinary things, like "In Bed", which is about wanting to be in bed. When Hans was singing we had songs with no lyrics at all. Even we couldn't understand the lyrics that he was singing. Most of the time he was just shouting. But we don't want to say anything to the public. We just make music and hope the public like it. We play it for fun- and the voice is just another instrument in the band. Most of the time a band's music is more interesting than the lyrics, it's just the sound of the voice that's good.

Stan: Sometimes you can say "Fighting in the streets" and you can all shout it together- that's the only part of our lyrics that really works. Anyway- a few months ago Hans left the band.

Erik: We got stuck. We had times where we made one or two songs each week. That's easy enough if they're simple tunes but we got tired of that- we wanted to do something a bit more advanced. We'd played the same sort of music for a long time. So now, we play all sorts of music- punk, heavy metal, also reggae...just what we like. We haven't done any gigs for some time so when we rehearse we just play what we feel like playing.

Charlie: Do you think you'll ever release another record?

Stan: I think so. But we don't know yet what kind of music we want to put on it. We have a synthesizer now, and we use that sometimes.

Erik: The point about the single is... we will always want to release one, if we had the money we'd do one single each week. But we don't have the money. Our single cost us 1600 guilders (£400) for 500 copies. That is too much. If we take our records to a record shop, they will sell them to the public for 6 guilders. But they will not give us 4½ guilders for them, they want a big profit for themselves. At 4½ guilders they say they'll have to ask the public for 8½ guilders and nobody will buy them at that price. So the shops won't

take them. I don't know how BGK always manage to release all these records- they release album after album and sell them for 10 guilders a piece. That's cheap.

Stan: BGK are a professional band- they get a lot of money from gigs. But everybody in our band is too lazy to do something about it. If you have someone in the band who really wants to do something, and who also actually does it, that is an advantage. But if we call clubs and ask if we can play, a lot of them don't know us.

Erik: BGK are well known and can play anywhere in this country. The clubs are all willing to pay them, as well. But if we phone the clubs ourself, and do gigs there, we may possibly get our travelling costs. Maybe free drinks- but that's all. Some times we've had to pay to play somewhere.



JASPER



STAN

Stan: In the beginning we said we wanted to play the Paradise Club, so we said we'd each have to pay something towards it. That's ridiculous, we couldn't do that very often. But we were a new band, and we stopped doing these gigs a bit too early. And when Hans left everything stopped completely- and now we want to begin again, it's difficult because nobody knows us.

Erik: In England a couple of years ago there were all these skinhead bands who just got up on stage and made as much noise as possible. They did a few singles and some of them were over here, and I thought we could have done that if we'd only had our instruments for two weeks. All you needed to release a single was the money. I thought it was surprising that so many bands had the opportunity to exist in England. Much more than in Holland- and I believe that's because there are far more places to play in England. I don't know, but if that isn't the reason then there has to be another explanation. -We have also done some support gigs- when we supported GBH in the Paradise Club we played in front of 1100 people. It's good to get so many people just listening to your music. But it's always the same in Holland-



ERIK

when you're the support act you get no response from the audience. Everybody went to see GBH, and we were just the band that was playing because GBH weren't ready yet. At least they still heard it.

Stan: We enjoyed it but the atmosphere in the audience was not the best we have had. We enjoyed playing Oktopus much more- it was much smaller, 200 to 300 people, and it was very crowded, but the atmosphere was...wow! They were jumping and crashing about and it was great! You don't get that very often in Amsterdam. When you play in smaller places, outside Amsterdam, people say "Oh there's a band from Amsterdam playing" and people are more interested. Fewer people come but the few who do come are coming to see you- and that's the big difference. They WANT to enjoy themselves. That's what they're paying for and it's a lot different from being a support act. I think that's a pity, because the support act a lot of the time is much better than the main band!



HANS
(SINGS ON FLEX
TRACK BUT NO
LONGER IN BAND)



EMILE

Q. WHAT DO YOU CALL A
DEER WITH NO EYES?
A. I'VE NO IDEA

Oh...the parallels between the problems Mornington Crescent have in Amsterdam and the problems countless English bands have here! Too many to mention. At least London's lucky enough that no decent band has played the Marquee recently. That poxy hole in Wardour Street hasn't had anything worth seeing for a good couple of years now...and it used to be quite common there for bands to have to pay to play (if there was a guest list). I hope nobody goes there any more, that would be some sort of a consolation for the contemptuous attitude that place had for the bands who helped fill the place. Anyway- it seems unlikely that Mornington Crescent will get to play over here- at least in the foreseeable future. Time will tell. At least they have done what very few bands have managed to do, release an EP of the calibre of "Greetings".

One slight blot on my short stay was

the fact that two pea-brained customs officials spent the best part of an hour searching me in a small cell in Dover, on my way back into the country! It's rather pathetic, these people probably think that closely inspecting people's dirty Y-fronts every day for 40-odd years is worthwhile. Needless

to say, I wasn't trying to smuggle half a kilo of cocaine into the country so they eventually let me go. Next time I'll fill lots of little plastic bags full of salt or sugar and put them in the turn-ups of my trousers. I'd just love to see the look on their conservative party faces.

DEMOCRACY

Here's an interesting footnote to the Democracy article in the last issue. Clive Ponting, a civil servant, has recently been charged under the Official Secrets Act with passing information to a Labour MP, Tam Dalyell.

Forgive me for stating the obvious, but Tam Dalyell was elected by his constituents as a member of Parliament, to help run this country. Apparently it is now a criminal offence for someone to tell his or her democratically elected Member of Parliament what is going on in the country. How the hell are an elected Parliament supposed to govern when they are barred by law from being told what is going on in their own country?

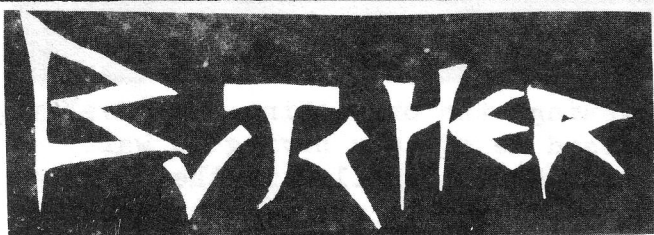
The answer is simple- it cannot really be anything else- the country is run by bowler-hatted civil servants,

plus a dozen or so Tories in the cabinet. The other 650-odd MP's might just be stuffed teddy bears, the difference they make to anything.

And the "secrets"? Mainly about the sinking of the Belgrano of course, but more importantly they proved that Thatcher & Co were planning to drop a nuclear bomb on Cordoba, central Argentina, if they lost the Falklands war.

I would like to ask Thatcher how doing that would be classified as a "deterrent"! It proves what most people have long since suspected- that Thatcher is not only prepared to use nuclear weapons first, but she is also prepared to drop them on countries that don't have their own nuclear "deterrent".

With psychopaths like that in charge everywhere, how much time have we all got left?!?



SINGLES



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POGUE MAHONE

GOSSIPS



I've seen Pogue Mahone umpteen times now, so off I trot to Gossips for yet another gig. They were as good as usual, but the experience of going to a gig at Gossips almost made me regret all the abuse I've directed at the Venue and the Lyceum all these years. It seems that these days, all you have to do to make an easy fortune is to buy an underground public toilet from the council, put a bar in the corner selling diluted piss at £2 a glass, provide a few dark corners to snog in, give it a name ending in S and every Brian Tilsley lookalike and travel agency telephonist will flock from miles around like flies to a fresh steaming dog turd, to throw away their hard earned cash. The Pogues (as the BBC insist on calling them) were all in the pub over the road until closing time- never a good sign- and it turned out they were asking £1.80 for a pint of Guinness inside. A single nip of whisky, at £1.90, turned out to be diluted. Ask any regular why they put up with that and the reply will be "It's the area, everywhere's like that round here". It's only like that in central Soho because they make it like that in Soho. Trendy night-clubbers obviously have nothing better to do with their hard earned cash than to help pay for some rich bastard's new Mercedes. Anyway.... I'm glad to say that when Shane & Co finally hit the stage at around 2 o'clock, most of the regulars scuttled away into the most distant

corners, and left the area around the stage for the real people (i.e. Pogue Mahone fans). They were- as usual- very very good, the best live band in London at the moment without any doubt at all. They took some time to settle down tonight though, but after 3 or 4 of their raucous, beery Irish songs everybody started to enjoy themselves with the familiar din! Everyone was pissed, especially the band, (as usual), so it wasn't too long before the floor was two inches deep in beer and broken glass, the hallmark of a good Pogue Mahone gig. All in all it was a very good

A CREDIT TO DENTISTRY!



evening- the only thing that really pissed me off was having to wait three hours (until 2 in the morning) for the band to start. They were on again at the Hope & Anchor the following week- that's the best place to see them, so if you haven't seen them yet, go and see them there. But hurry- it's only a matter of time before they get too big to play small venues. All I hope is that Stiff Records don't destroy the band, as they destroyed Tenpole Tudor and countless other bands.

One thing has always puzzled me- whenever I've seen Shane he's had two ears. He was supposed to have had one of them bitten off at a gig back in 1977. Why is it still there? Was it an unfounded rumour or can we blame plastic surgery?

I AM a middle-aged mother and in good health, except for the fact that when I cough or sneeze or give a sudden laugh, I am unable to control my bladder.
There are a number of

BACK ISSUES!

I don't have all that many copies of any of these left- except issue no. 12, of which I've got stacks. If anyone wants copies of no. 12 in any quantity, you can have them very cheap! No need to list alternatives- I should have enough of these to satisfy demand for the time being. Most copies of no.3 are covered in coffee stains by the way.

- No. 3 Nov '77 (Lurkers) 25p
- No. 6 June '78 (Clash/Skids/Wooden-tops) 25p
- No. 8 July '79 (Dave Goodman/Patrik Fitzgerald) 25p
- No. 10 Aug '80 (Au Pairs/Disque Attack) 25p
- No. 11 Feb '81 (Blurt/SPK when they were a good band) 30p
- No. 12 Sep '81 (Tronics/Dancing Did/Instant Automats) 50p
- No. 13 July '83 (Butcher/Riot Squad S.A.) 65p
- No. 14 (This issue) 85p

Nos 12-14 contain flexis.
Nos 10-14 contain Mike Weller cartoons.

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Rest of world air mail- post is £1.60 per mag. **ADDRESS- PAGE 2**

JOHN Janos Vince, who still vomits at the sight of bread four years after finding a dead mouse in a loaf, was awarded about £1,100 in damages by the Tasmanian Supreme Court in Hobart yesterday. — Reuter.

NEW MUSICAL EXCRETA

Chainsaw is no stranger to criticism- far from it, in fact in seven and a half years and thirteen issues there has been just one semi-favourable review of this mag in the NME (that being by Cynthia Rose). So it was not too surprising to find yet another unfavourable write-up by their resident fanzine know-all, arch bore R*chard N*rth. This time though there was an added touch of vitriol- no reasons given, no indication of what was in the mag, no mention

A MAN whose wife weighed twice as much as he did was squashed to death when she sat on him during a quarrel.

Mrs Kay Weaver, 36, who weighs 20 st, sat on her 10 st husband Kenneth, 41, for nearly 10 minutes in their home in Elizabethville, Pennsylvania.

of who was interviewed, not even a reason for the bad review- nothing. Just "This is crap, period". The only comparison made was that the Chainsaw of '77 was not as good as the 48 Thrills of '77. Well perhaps our friend Richard remembered that Adrian Thrills was one of those oh-so-sincere individuals who ditched their fanzine (after only a few months) in return for a nice steady career with, yes you guessed, the NME. Come on Richard, I would have thought that at your age

somebody would have told you that the old school tie doesn't count for much in the world of punk rock.

Anyway Richard, if you happen to be reading this, here's a message for you. This may be a bit much for your tiny little brain to comprehend, but if you don't like this magazine then you simply don't have to buy it. I have never forced you, or anyone for that matter, to buy or read this mag. Also I do not write this mag to satisfy everybody- and I certainly don't write this mag to satisfy career-motivated NME hacks!

Anyway for some reason I got a semi-apologetic letter some three weeks after that review, saying "Perhaps I was a bit too nasty...Perhaps I went a bit over the top..." Well in my opinion people who write what they don't mean shouldn't be writing for the letters page of the Sidcup Bugle, let alone a national weekly music paper. The letter ended "Any criticism is better than no criticism..." -well now you know, Richard, you pathetic little slug! Because at least I am doing this mag. I am not merely content to sit on my fat arse, like you, and do nothing but complain about other people's efforts. Piss off back to school!



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